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ABSTRACT

This booklet, based on the Transition Through the Arts project developed by Very Special Arts, describes the successes that project instructors have achieved in using the arts to assist individuals with developmental disabilities reach employment. The project uses the arts as a vehicle to teach and reinforce the social and personal skill components of the vocational or career education curriculum. Improving social and personal employability skills is expected to lead to greater work adjustment and success, and subsequently, to improved employer attitudes regarding the capabilities of individuals with disabilities. The program components include: a curriculum that uses the arts to teach social skills related to employability; a community resource team; a culminating activity; and an apprenticeship component. The booklet describes how three sites applied the program model to enhance the employability opportunities of their clients. The sites are: the Kennedy Institute in Washington, D.C.; Dayton Public Schools in Ohio; and Valley High School in Albuquerque, New Mexico. The final chapter describes 23 instructional strategies and activities involving dance, music, visual arts, and drama to assist in developing student self-awareness, social skills, communication skills, and positive work attitudes. (32 references) (JDD)

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employment training through the arts

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The ARTS WORK

employment training through the arts

Cynthia L. Warger
Eileen C. Cuskaden

VERY SPECIAL ARTS

The Arts Work:
Employment Training
Through the Arts
By: Cynthia L. Warger
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Letter from Jean Kennedy Smith

Dear Friends:

As educators of young people with mental and physical disabilities, you face an exciting challenge with difficult choices to make each day. For those of you preparing students for the often difficult transition from school to work and community living, the choices are especially important. You must decide what and how to teach and what resources to call upon to assist you in preparing your students to enter the mainstream of community living to the greatest extent possible.

As you seek answers to these questions, I encourage you to consider the contribution the arts can make to your students' education. Very Special Arts believes the arts play a vital role in the learning process for all people. Research has shown that when integrated into the ongoing curriculum, the arts can motivate learning, clarify understanding and reinforce skill development in a wide variety of areas, including transition.

Time and again teachers involved with our program have told us of the benefits of including arts experiences in the instructional program. Through the arts, teachers have said, they acquire new insights into their students, and their students discover an enthusiasm for learning from which many other skills and abilities develop.

This book will introduce you to educators who have included the arts in the transition program in their school through a special project sponsored by Very Special Arts. You will learn about students whose lives have been enhanced by their exposure to the arts. We have also included lessons and approaches you may use to introduce the arts into your classroom.

I hope you will see how valuable the arts have been to the young people in this transition program and that you will be encouraged to adopt these approaches yourself. We invite you to join Very Special Arts in making the creative process fully available to every person in and out of school, not just to the talented few, and in making the arts an integral part of all of our lives.

Sincerely,

Jean Kennedy Smith

Jean Kennedy Smith
Founder, Very Special Arts

Preface

Very Special Arts is an international organization dedicated to enriching the lives of children, youth, and adults with special needs. Founded in 1974 by Jean Kennedy Smith as an educational affiliate of The John F. Kennedy Center for the Performing Arts, Very Special Arts creates opportunities for **all** individuals to celebrate and share their accomplishments in drama, dance, music, literature, and visual arts.

Across the United States, over one million people participate in Very Special Arts activities. Performances, exhibitions, workshops, and training sessions are conducted for individuals from 15,000 communities in all 50 states. The international program of Very Special Arts has affiliates in over 54 nations.

The mission of Very Special Arts is three-fold: to demonstrate the value of the arts in the lives of all individuals; to ensure that people with special challenges have equal opportunities to participate in arts programming; and to provide avenues for the integration of people with special needs into the mainstream of society through participation in the arts.

Very Special Art's mission and long-standing commitment to developing new program thrusts in the arts gave rise to the ***Transition Through the Arts*** project. Through the project, Very Special Arts went far beyond the traditional goal of preparing individuals with special needs to become artists, to actually using the arts to teach employment skills.

This book, based on the ***Transition Through the Arts*** project, describes the many successes that project instructors achieved in using the arts to assist individuals with disabilities reach employment. It is a book about people — students, artists, teachers, and employers — who began with a belief that the arts could make a difference in facilitating full employment for individuals with special needs, and who found ways to put that belief into practice.

As you read through the book and begin to try out many of the instructional ideas with your own students and clients, Very Special Arts encourages you to share its belief that the arts work! Through the arts, individuals can develop skills that just might make the difference in their obtaining and maintaining employment.

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Introduction

Elena began her life coping with a severe mental impairment, partial hearing, and limited vision. Now at eighteen years of age, she has endured a life history wrought of obesity, aggressive outbursts, and temper tantrums. Prior to becoming involved in the ***Transition Through the Arts*** project, sponsored by Very Special Arts, her favorite pastimes were sleeping and eating. Now, Elena holds down a "real" job at a local greenhouse raising plants. She no longer demonstrates the problematic social behaviors that led to rejection by her peers, nor does she require constant supervision to stay involved in her work. Elena's supervisor claims she is an "excellent employee."

Elena is a success story. She is one of the many individuals with disabilities in this country who have been given a chance to prove that they can contribute to society in substantial ways. But, as in the case of others like her, support and specialized training were needed to give her that competitive edge in securing and maintaining employment.

It goes without saying that employment for all citizens is a national priority. It has been so for a number of years, and, as evidenced by recent reports and federal initiatives, it will continue to be so as we move toward the 21st century.

With regard to students with disabilities, full employment must become an even greater priority. Parents, educators, and rehabilitation professionals have become increasingly concerned about the future of these students once they leave school programs, and rightfully so.

Background

In 1983, the U.S. Commission on Civil Rights reported that unemployment rates among individuals with disabilities were much higher than among nondisabled individuals, estimating that approximately 50% to 75% of adults with disabilities were unemployed. According to the results of a recent Harris poll (*A National Survey of Disabled Americans*, 1987), two-thirds of all people with disabilities between the ages of 16 and 64 are not working; two-thirds of those who are unemployed state that they want to work; and, one-half of those not working full time feel that they are not working because potential employers do not recognize their employment capabilities. In addition to the economic waste of not making use of available skills are the psychological effects of unemployment. The same Harris poll found that individuals with disabilities who are working are only half as likely to consider themselves "disabled" as their unemployed counterparts.

Beginning with the Kennedy administration, which marked a period of considerable federal interest and sup-

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port for programs designed to improve the employability prospects of youth and adults with disabilities, and culminating in 1984 with the establishment of the *Federal Initiative on Transition* (Will, 1984), organizations and groups across the nation have launched major efforts that address the needs of students with disabilities who are making the transition from school to work. Very Special Arts (VSA) is among those organizations who have devoted fiscal and human resources to this important endeavor. In the ***Transition Through the Arts*** project, Very Special Arts has developed a program that enhances the employability skills and self-esteem of adolescents with developmental disabilities. In so doing, it has increased the prospects for future contributions from this group to society.

Overview

Transition Through the Arts is a unique approach to establishing the bridge from education to employment for individuals with developmental disabilities. *Transition* is used here to denote a process of movement from skill instruction to the work setting. The ***Transition Through the Arts*** program uses the arts as a vehicle to teach and reinforce the social and personal skill components of the vocational or career education curriculum. By participating in these instructional activities, participants develop social and personal skills considered necessary for attaining and maintaining gainful employment. A culminating activity provides participants with an opportunity to demonstrate mastery of the curriculum. Having mastered the curriculum goals, they are then placed in apprenticeship programs where they have the opportunity to practice the skills they have learned.

Underlying the program is a strong mission statement that promotes the advancement of employment training for individuals with disabilities. The major goals of the ***Transition Through the Arts*** program supporting this mission include increasing the social and personal employability skills of young adults with developmental disabilities and enhancing their self-esteem. As a result of meeting these personal and social goals for improvement, it is expected that the participants will experience greater work adjustment and success. Success during the apprenticeship component, moreover, should result in improved employer attitudes regarding the capabilities of individuals with disabilities.

In a short time, the program has experienced great success. Teachers, employers, work/study coordinators, and the students themselves have praised it for providing the support that is so critical for success on the job. Through the program, individuals with disabilities have developed skills that they will use throughout their lives, and, employers have gained workers they can count on.

This book has been developed by Very Special Arts for educators, rehabilitation professionals, vocational specialists, and artists who work with individuals who have disabilities. It provides an overview of the ***Transition Through the Arts*** model program and describes how three sites applied the model to enhance the employability opportunities of their clients. More important, it provides practitioners with a collection of activities that can be used to teach individuals with disabilities employability skills through the arts.

Using the Arts in Employment Training Programs

By the time an individual with developmental disabilities reaches late adolescence or early adulthood, curriculum emphasis tends to focus on providing the skills necessary for gainful employment, independent and community living, and leisure enjoyment. While the actual skills pertinent to these tasks can be taught through traditional means, teaching the underlying social and personal skills inherent in tasks often poses a challenge.

The arts have long been heralded as a powerful medium for enriching the lives of people with disabilities. Through participation in arts activities, these individuals develop a greater capacity to express themselves, explore, discover, and make decisions. When properly planned, creative arts activities can help them gain problem-solving skills and new ways to communicate their needs and desires. These outcomes are, in fact, often stated goals for instruction in social skills as related to employment and successful community living.

Importance of Social Skills

A job consists of much more than simply doing a given task or set of tasks (Stark & Karan, 1987; Storey & Mank, 1989). Social and psychological considerations are, in fact, primary aspects of the job (Mithaug, 1981). In other words, when we analyze a job in terms of what is required for success, we find that employability skills include not only occupational skills, but also the related skills of independence and social competence.

The importance of social skills and social competence to employment success has been recognized in research (Clark & Knowlton, 1987; Dick, 1987; Rusch, McNair, & DeStefano, 1988). Neuhaus stated in his 1974 study that the crucial ingredient in employment success is not learning job skills but developing adequate work habits and personal social skills. Since the Neuhaus study was conducted, a body of evidence has accumulated suggesting that job termination and on-the-job difficulties are, indeed, often associated with personal, social, and interpersonal characteristics rather than an inability to perform assigned tasks (Brickey, Browning, & Campbell, 1982; Chadsey-Rusch, 1986; Ford, Dineen, & Hall, 1984; Foss & Peterson, 1981; Greenspan & Shoultz, 1981; Hanley-Maxwell, Rusch, Chadsey-Rusch, & Renzaglia, 1986; Hastings, Hill, & Kindinger, 1983; Rusch, Mithaug, & Flexer, 1986; Salzberg, Likins, McConaughy, & Lignugaris-Kraft, 1986; Stowitschek & Salzberg, 1987). In fact, a recent study found that 71% of all problems encountered by disabled workers were related to work adjustment skills, a category that included personal and social skills (Neubert, Tilson, & Ianacone, 1989).

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Skills such as following instructions, asking permission, offering to help a co-worker finish a task, accepting criticism from a supervisor, greeting coworkers and initiating contacts, responding appropriately to questions, and working independently without direct supervision are all necessary for job success. Individuals who have not acquired these and other social skills, and who have not had the opportunity to practice them in a work setting, are at a disadvantage in the competitive job market.

Individuals with disabilities who have experienced success on the job agree that strong social skills are important to their success (Hudson, Schwartz, Sealander, Campbell, & Hensel, 1988). In fact, there appears to be a congruence between the perceptions of successfully employed individuals with disabilities and their employers regarding the importance of job-related social skills and personal characteristics to their current success on the job (Campbell, Hensel, Hudson, Schwartz, & Sealander, 1987).

It is no wonder that preparation for employment, according to most employers, should include instruction in basic communication and interpersonal skills (Wilms, 1984). In fact, in a study by Chamberlain (1988), "getting along well with others" was ranked by employers as the top factor in job success for individuals with disabilities.

The Arts as a Vehicle for Social Skill Development

Learning social and personal skills is a natural outcome of arts instruction. Role playing, which is based in the dramatic arts, has often been used as an appropriate activity for teaching social skills in vocational settings (Montague, 1988). Committing new cognitive learnings to simple songs has also been used to aid memory retention. For individuals with limited verbal language, drawing and demonstrating procedures through movement offer a means of communicating about and practicing new learnings.

Certain instructional aspects of art activities lend themselves particularly well to teaching social skills. For one thing, art activities tend to make strong use of cooperative learning formats. This type of instructional approach provides an opportunity for students to work together toward a common goal. Cooperative learning environments are more successful than competitive or individualistic environments in helping learners with disabilities acquire a higher self esteem, interact more, feel accepted by teachers and nonhandicapped students, achieve more, and behave more appropriately in the classroom (Brolin, 1989).

Hands-on experiential learning is also a feature of many art activities. This type of learning activity has been identified as important for learners with disabilities because it provides them with opportunities to respond to motivating, relevant, and familiar activities that relate to the real world (Brolin, 1989). Experiential activities allow students to bring to bear all of their resources and abilities when learning, thus increasing their potential for success.

Since social learnings are very personal, care must be taken to provide a learning environment that does not threaten the individual's sense of self-worth. Using the arts, individuals can discover in a risk-free environment truths about themselves and learn how their behaviors affect others.

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Transition Through the Arts Model

The ***Transition Through the Arts*** program is designed to teach employment skills to individuals with disabilities through participation in carefully structured arts workshops. In this model, *the arts* refers to music, dance and creative movement, drama, and the visual arts.

The major goals of the program are to improve employability skills in the social-personal domain and to improve participants' self-esteem. Increased social skills and an enhanced level of self-esteem, should result in increased positive attitudes held by employers.

Program Components

At the core of the model are four essential components, each of them reflecting the best of what is known from research and practice regarding social skill development in the context of employability. The model components include (a) a curriculum that uses the arts to teach social skills related to employability, (b) a community resource team, (c) an apprenticeship component, and (d) a culminating activity.

Curriculum

There must be a comprehensive curriculum in place that focuses on the key social skills for employability and job retention. Based on the social skills literature and interviews with employers, Montague (1988) has identified the following skills as important:

- Understanding instructions
- Asking questions
- Asking for help
- Accepting criticism
- Ordering job responsibilities
- Accepting assistance
- Giving instructions
- Offering assistance
- Apologizing
- Convincing others.

In studying the perceptions of employers of individuals with disabilities, Chamberlain (1988) found similar skills mentioned: getting along with others; pleasantness; refraining from irritating behaviors; being sociable; initiating appropriate contacts; and displaying a socially acceptable attitude. While these lists are not all-inclusive, they do provide a starting point for guiding instructors' efforts in identifying appropriate social skills to include in the curriculum.

A number of curriculum guides have focused on the personal-social skill domain. *The Social Protocol Curriculum* (Stowitschek & Salzberg, 1987) presents subskills in four major categories of social skills found in the work domain: responding to instructions; giving and receiving information; demonstrating social amenities; and developing worker relations. Brolin's (1989) *Life Centered Career Education: A Competency Based Approach* also presents personal-social skills as a major curriculum area. Major categories of competencies in

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his framework include achieving self-awareness; acquiring self confidence; achieving socially responsible behavior; maintaining good interpersonal skills; achieving independence; making adequate decisions; and communicating with others.

When an individual's actual job placement is known, the curriculum can be tailored to better reflect the specific skills that are directly related to the performance demands of a particular job. For example, the social survival skills required for a janitorial position might include greeting co-workers, supervisor, and employer; requesting more supplies; accommodating customers; responding to requests and greetings from customers; and obtaining lunch during the work day (Hanley-Maxwell, 1986). Focusing on skills that are directly related to a particular job placement increases the probability of success because the skills are directly transferable.

Most states and school districts have either adopted or developed a generic curriculum guide for vocational development for students with disabilities. Generally, these curricula are individualized according to the particular student's needs and according to the particular job requirements when they are known. Therefore, the curriculum for the ***Transition Through the Arts*** program is designed to support the social skills component of any standard employability curriculum. The curriculum goals that are addressed through the arts are typical of those found in most employability curriculum guides. The difference is that the instructional procedures and activities suggested to support goal attainment are based in the arts.

When selecting social skill goals for student development, teachers and artists in the ***Transition Through the Arts*** program considered the characteristics of the work environment whenever possible; the job characteristics the employer considered to be important; and the student's particular strengths and weaknesses. Next, they engaged in a process by which each target skill was analyzed according to its component parts. For example, there are many subskills (e.g., respecting personal space; sharing; offering to help; following through with one's assignment; reading body and facial cues; etc.) which must first be mastered by an individual whose goal is "teamwork." Students' individual capabilities were then assessed, and a determination was made regarding which goals would be most appropriate. Finally, activities making use of the arts to teach these skills were developed.

It is important to note that the arts allow for a wide variation in degree of individual participation. Students with varying skill levels and abilities can participate side by side in many activities. For example, given a song, some students might sing all of the words, others might sing only the refrain, and still others might only clap the beat. The point is that through any degree of participation in an activity requiring social skill performance, the individual learns to contribute to the end product.

Because the end goal is transferring these newly learned or rehearsed social skills to the work setting, it is important for the theme of the activities to be work related. While singing any song with a group has social aspects, a song in which the words actually are about a work situation or work theme (e.g., teamwork or getting the job done) is preferable because it helps the individual draw the appropriate connections.

The curriculum activities presented in the last chapter of this book take generic art activities and develop them around job themes. In adapting the activities for personal use, readers are encouraged to modify the themes to more closely relate to the actual work environments in which their students might find themselves placed.

Community Resource Team

Successful career development and transition require an active partnership among the school, parents, business and industry, and community agencies (Brolin, 1989). A growing trend among employment specialists and educators is to look at skills needed in future environments and to involve community-based service providers and support personnel in the longitudinal planning and program development process (Peters, Templeman, & Brostrom, 1987). The concept of the

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community resource team grew out of an acknowledgment that community leaders and support personnel should collaborate in formulating and reaching program goals.

It is suggested that the community resource team include employers, social service representatives, school system personnel, and representatives of the local Chamber of Commerce. The rationale for including members who represent these different organizations lies in the major purpose of the team: to advise program staff as to possible job placements and specific skills that participants will need if they are to be successful once on the job. The team can also serve a public relations function for the program, championing it in the greater community.

Culminating Activity

Once the skills are mastered, a culminating event such as a performance or display of artwork provides a public display of accomplishments. The purpose of this activity is twofold: to provide the participants with an opportunity to practice their skills and to provide the community at large with a demonstration of participants' capabilities. The intended outgrowth of this activity is increased self-esteem for participants and more positive attitudes on the part of employers and the community at large.

Recording the culminating event on videotape, with photographs, or in written diaries provides participants with a permanent record of their accomplishments. This chronicling of successes which participants can refer back to, supports the basic program principle of supporting participant growth and development through the process of creating a final product. Recording the event can also remind participants of their contributions and elicit the sense of pride that comes from a job well done.

Apprenticeship

Apprenticeship is one of the most critical components of the program, because it provides participants with an opportunity to practice the skills in a real-world setting. It also provides them with frequent and ongoing contact with nondisabled peers and work supervisors while receiving first-hand experience in meeting competitive production demands (Cobb & Hasazi, 1987; Wehman, Everson, Walker, Wood, & Marchant, 1987).

There is a growing realization among educators and employability experts that work experience in high school increases the probability of successful employment later in life. Research has supported this contention by showing that employability rates for students who have held work positions while in high school as part of their vocational training program have been higher than those for students who have not worked (Hasazi, Gordon, & Roe, 1985; Hudson et al, 1988).

At the conclusion of the basic training on curriculum objectives, students who have mastered the skills are placed in the competitive employment situation for which they are best suited. Apprenticeships generally last for 3 months, during which time each participant is closely supervised by the site coordinator. If difficulties arise, additional training sessions are arranged. Success on the job is the primary objective. At the end of the apprenticeship term, it is hoped that the employer will continue to employ the individual.

Putting It All Together

As with most models, variations are expected in how the ***Transition Through the Arts*** program is implemented. Although there is no one proper means of implementation, it is critical that all four of the model components be in place. Each is an essential element, without which the success of the program is limited. Since the program is part of a much larger vocational or career education program, the way in which each model component is implemented will depend on the site staff, participants, site curriculum objectives, and availability of employment sites for instruction. However, there is a general framework within which the components operate.

Participant Identification

First, the population of participants is identified. While this project has been pilot-tested primarily with adolescents and young adults with moderate to severe developmental disabilities, it is possible to apply it to other age groups and individuals with other types of disabilities. Participants should be involved in some form of career or vocational education program in which occupational skills are taught.

Curriculum Review and Integration

School or community-based programs typically offer the types of vocational or career education curricula that fit best with the goals of the ***Transition Through the Arts*** program. The standard vocational social skills curriculum used at a particular site is reviewed, and the art curriculum goals are matched to it. Although there is no set time frame for using arts activities to develop social skills, at least 15 weeks, with a minimum of two sessions weekly, should be targeted for social skills work. To maximize success, it is best to integrate the arts activities into all social skills work. In other words, the amount of time usually devoted to social skills work should not change as a result of integrating the ***Transition Through the Arts*** program strategies.

The program can be implemented by any professional who has responsibility for providing instruction in social skills for employment to individuals with disabilities. The curriculum activities found in the appendix of this book can be used "as is" or modified for use with individuals with particular disabilities as needed.

VSA Collaboration

For professionals who might desire more support in getting the program started, collaborating with local Very Special Arts groups and/or local artists can prove quite beneficial. The power of the ***Transition Through the Arts*** program lies in its connection of art forms with social skill development. Teamed with the site instructor, artists can assist with planning activities that fit the individual needs of participants, as well as model instructional approaches that enable all participants to experience success.

The curriculum plan should include a culminating activity or series of activities. These should be chosen to reflect the participants' learnings and to provide the general public with a positive view of the participants' capabilities. Enough time should be set aside to prepare sufficiently for such events.

Community Resource Team Participation

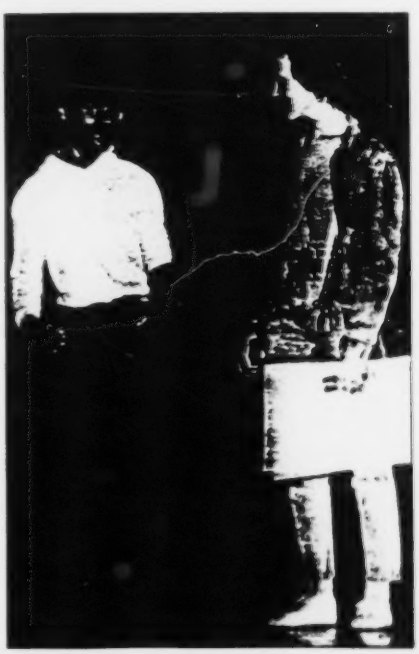
Once the community resource team is established, periodic meetings are scheduled. One of the team's first tasks should be to assist with identifying apprenticeship sites. Contacts with potential sites should be made early in the program to ensure that participants are not left waiting and to allow the curriculum to be more closely matched to actual skills that will be needed on the job.

As the program progresses, prospective employers and the community resource team should be kept apprised of participant growth and development. Establishing this type of communication early on will enhance communications once individuals are placed in their apprenticeships.

Evaluation Design

Evaluation measures should be built into the program. More formal evaluations can include pre-tests and post-tests of skill development, employer attitudinal measures, job retention statistics, and participants' self-reports of satisfaction. Informal measures should include anecdotal observations, records of performance, examples of completed work, and interviews.

Finding the right combination of program components involves a creative problem solving process in which the ***Transition Through the Arts*** program is matched to the site participants' needs, the vocational curriculum in place, and the site staff's particular instructional strengths. Once in place, the ***Transition Through the Arts*** program provides a firm foundation for building those social skills that contribute to individuals' becoming productive members of society.



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Programs and People

Over an 18-month period, three sites in the United States implemented the ***Transition Through the Arts*** program. In each case, the site coordinator adapted the essential model components to meet the needs of the particular site and its participants. Their stories, each representing a different approach to program implementation, create a rich backdrop from which new implementers might draw to implement their own programs.

Washington, D.C.

"I want a job...I want a job." The voices of 20 adolescents with moderate and severe developmental disabilities sang the musical refrain. Led by musician Joe Hamilton, the song conveyed the hopes and dreams of every individual who participated in the Washington, D.C. ***Transition Through the Arts*** project.

Before their participation in the project, getting and keeping a job had sometimes been an elusive goal for the students. But with a creative curriculum, a dedicated staff of artists, and a group of motivated adolescents, the goal of gainful employment became a reality.

The Very Special Arts District of Columbia project was located at the Kennedy Institute, a facility serving the diverse needs of youth with severe developmental disabilities. The students chosen for the project previously had received only limited vocational training, making the ***Transition Through the Arts*** program, in some cases, the students' first introduction to the world of work.

Project goals focused at the awareness level of providing participants with a basic understanding of employment. Specific objectives were as follows:

- To increase social and communication skills.
- To learn how to get along with others.
- To develop self-confidence.
- To bolster independence and self-reliance.

These objectives were translated into visual art, drama, dance, and music activities with employment themes such as getting to work on time, being reliable, and following rules.

A Look at the Curriculum

As an initial activity, dance provided the perfect outlet for students to become comfortable expressing themselves through movement. During the dance workshop, students worked as a team to perfect a dance. Through their struggles to learn each step, they grew more proficient in following directions, asking for help, and waiting their turns.

The visual arts workshop, which was directed toward creating a mural, expanded on these skills by offering a new art medium with which the students were to coordinate their efforts. Social and personal skill goals focused on independence, taking pride in one's achievements, and working side by side with others.

Drama games and role play situations took the students a step further in their social skills development by presenting them with simulated work situations that required problem solving. For example:

> *You have just finished your task and your supervisor comes in to inspect what you've done. After carefully studying your work, he*

turns to you and tells you that you need to do a better job. The work is a bit sloppy, and it took you too long to complete it.

Through engaging in role playing situations such as this, students developed appropriate strategies for handling criticism, asking for help, interacting with co-workers, and accepting praise. One unexpected result was the high degree to which students gained in self-confidence as a result of their participation.

Job skills such as being reliable, getting to work on time, and responding politely were introduced through the musical arts workshop. Content was sequenced in the following way: discussion of the skill content; identification of key concepts; development of a musical improvisation which featured the new learnings; and celebration of the new learnings through performance of the new musical creation.

Culminating Activity

In celebration of the holidays, participants performed a play for the school, in which they sang and danced. The highlight of the performance was their own original composition, "Everyone Needs Christmas":

People with no clothes to wear,
I want them to know I care.
People with no food to eat,
I'll help them to make ends meet.
People who do not use drugs,
They deserve the biggest hugs.
You will see the shining light,
If you treat people right.
We must care for the homeless,
We must care for the sick
We must care for the lonely,
At Christmastime and all year round.

Adding to the festivity, the students exhibited their art mural in the school hallway.

Students Experience First-Time Employment

Of the twenty participants, 15 were placed at apprenticeship sites. Three of the students, who were able to work without direct supervision, were placed in retail positions at the local Sears store. The others worked in a variety of positions including food service, stock room, and office support at Trinity College.

On the job, students exhibited a "want-to, will-do, can-do attitude." The ***Transition Through the Arts*** program worked for these students, as it took them a few steps nearer to their goal of independence and self-fulfillment.

Employer Finds Students "A Joy To Be Around"

Gus Polk, the store manager for a Washington, DC Sears store, is a no-nonsense man of few words. So when he tells you that the VSA students who were placed for their apprenticeship in his store were a "joy to be around", you know that the ***Transition Through the Arts*** program was a major success.

Three VSA students worked twice a week on the fashion floor in the downtown Sears store, unpacking boxes and sorting merchandise. According to Gus, the students entered the work environment with no difficulty. "We really had no problem getting them started — in fact, the entire process was quite easy. It was clear that these individuals came to work."

What impressed Gus the most about the students was their ability to work well with other employees. "Our staff took a real interest in them and their progress. I watched the students work from time to time, and what I saw confirmed all of the positive reports that I heard from their co-workers. The students were outgoing, pleasant and had a very positive attitude toward their work. Once they were taught a routine, they didn't have to be asked to do it — they just busied themselves with completing whatever task they were assigned."

Sears has long provided employment opportunities for individuals with disabilities, and Gus found the VSA experience to provide additional support

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for this policy. "I can't describe these kids as retarded — because these kids aren't, not in the employment sense anyway. I'd have no problem hiring any one of them, or others like them again." This perception was echoed by Gus' assistant, who remarked that "we could use a dozen more workers just like them!"

Gus' advice to other employers who are considering hiring VSA students: "Give the program and students a chance to show you what they can contribute to your business. And like us here at Sears, you'll find that it turns out not only to be a good experience for the students, but for your business as well."

Ohio

"Yuck! Smells bad! Umm, smells good!"

How do you help students, many of whom need to work on personal hygiene, learn about body odors in a nonthreatening way? How do you make sure that no one is singled out as having a bad smell? This and other very personal issues characterized the thrust of the ***Transition Through the Arts*** project in Dayton, Ohio.

With the help of graduate students majoring in art therapy at Wright State University, then VSA Ohio director, Winnie Ferguson, collaborated with the Dayton Public Schools to create a unique program for teenage students with developmental and orthopedic disabilities that supplemented the existing state-mandated vocational curriculum. Art activities supported objectives in the skill domains of self-help, relations with peers and supervisor, work attitudes, and work quality.

A Look at the Curriculum

Visual arts, music, creative movement, and drama were all drawn from in developing activities that supported social skill development. A unique feature of the VSA Ohio project was the development of unit lesson plans. In these plans, all of the art forms were integrated to teach the goal.

The unit plan for "dressing for employment" is a good example. Students began by discussing appropriate dress. They then engaged in a visual art activity whereby they created collages representing appropriate dress. Next they engaged in a music and creative movement exercise in which they identified appropriate colors and articles of clothing. The students then wrote a short story about what they would wear on their first day of work. This exercise was followed by a dramatic game in which students selected their clothing from a magic drawer and pantomimed putting it on. The unit culminated in an imaginary journey in which the students play-acted getting ready for work.

Culminating Activity

"A Day in the Lives of Two Workers" was performed before a live audience of high school peers. The play, developed and performed by the ***Transition Through the Arts*** students, told the story of two workers: one who had developed appropriate work skills and the other who had not. Employability skills identified for dramatization included self-help skills, work habits, working with peers and the supervisor, work attitudes, independent travel skills, and ensuring quality and quantity of work performance. Students also built the sets and props, and they served as consultants for costuming.

Students Shine on the Job

Nine students were placed in apprenticeships as a result of the ***Transition Through the Arts*** program in Ohio. Two hospitals and a performance arena provided the sites.

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Employer Saw VSA Students as a "Welcome Surprise"

It was a fortunate day indeed when Johnny Walker, President of Hara Arena, Conference and Exhibition Center, received the call asking him to consider providing an apprenticeship placement for several ***Transition through the Arts*** students. As a result of the call, Ohio students were placed in maintenance jobs at the arena, where they excelled.

"We felt very fortunate to have the students work with us," Mr. Walker reports. "The refreshing part was that once you gave the students instructions, they followed through with minimal supervision."

According to Mr. Walker, Hara Arena employs high school students on a regular basis. But he was quick to point out that whereas these other high school students tend to require frequent monitoring, the ***Transition Through the Arts*** students "worked well on their own."

Mr. Walker credits much of the program's success to the positive relationship created by the Very Special Arts staff with the Hara Arena staff. "The Very Special Arts staff made personal contacts, which were very important to the program's success. I recommend this personal, one-on-one approach with employers over a more formal, written communication."

Although Mr. Walker has long respected the achievements and capabilities of individuals with disabilities — he spent 17 years as the host of Ohio's "Jerry Lewis Muscular Dystrophy Telethon" — he still felt that his sensitivity to just how much individuals with disabilities can contribute to businesses increased with the project. "I sincerely hope that people in management positions give the utmost consideration to hiring individuals with disabilities...when they do, like us, they'll be in for a welcome surprise!"

New Mexico

A student holds up a wooden figure she has just created of a woman holding the hand of a child.

"What job does this person have?" asks the visual art specialist.

"She works at the daycare," the student promptly responds.

"And what are these things around her for?"

"They are toys."

"What does she do with toys?"

"She helps the children play with the toys," the student proudly responds.

Questioning in which students are constantly challenged to become consciously aware of the skills that they have learned and the importance of this learning to future employment characterized the approach taken by the New Mexico ***Transition Through the Arts*** project.

Housed at Valley High School's Side-by-Side program in the Albuquerque Public Schools, ***Transition Through the Arts*** served 24 students, aged 19 to 21 years, who had moderate and severe developmental disabilities. Side-by-Side is a community-based program designed to teach adolescents with mental impairments vocational, leisure, self-help, and home living skills.

Transition Through the Arts basic program goals were molded into site objectives that closely reflected the participants' needs and capabilities:

- To improve fine and gross motor and visual acuity skills needed in specific work situations.
- To improve students' ability to interpret body language and other cues in the social environment.
- To increase students' ability to work cooperatively.
- To increase personal expression.
- To cultivate positive work attitudes.
- To enhance independence and problem solving skills.

Additional objectives derived from individual student assessments were integrated into the total program.

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A unique feature of the New Mexico project was its pairing of school-based therapists, including speech and language consultants, occupational therapists, physical therapists, and adaptive physical education therapists, with Very Special Arts New Mexico core artists. Together the therapists and artists developed a series of training activities that used the arts to support mastery of program objectives.

A Look at the Curriculum

VSA New Mexico focused activities primarily on the art forms of dance and visual arts, with drama and music forms integrated into these two primary areas.

In the dance workshop, students' movements became more fluid as they developed an understanding of how to express their moods and attitudes. Activities were carefully designed that helped students feel comfortable with reading body cues and nonverbal expressions.

Teams take turns sitting in the center of the circle on two chairs. One student turns away from the other and develops a mood. The other student taps the "moody" one on the shoulder. The "moody" one turns around and demonstrates the mood. The "tapper" must respond to the mood as naturally as possible. For example, if the "moody" one is happy, the "tapper" might share in the happiness. If the "moody" one is depressed, then the "tapper" might respond by trying to cheer up the "moody" one.

Students also took movements from familiar work situations and created dances representing these jobs. In one activity, students listened to a song about working and developed a sequence of movements that represented the work being sung about. In another activity, students developed rhythms and movements to accompany typical jobs such as raking and wiping tables. These "musical routines" could be carried into the workplace and used to liven up even the most monotonous job.

Creating the mural "Working Wood People" was the focus of the visual arts workshop. "Working Wood People" were life-sized wood creations that represented the jobs students most wanted to secure. After discussing each job in terms of the work skills necessary for doing the job, where the work occurred, and the tools and materials used by the worker to complete the work task, students chose a job and participated in a logical sequence of tasks: sawing, sanding, painting, and gluing. Teamwork was emphasized, as were engaging in appropriate work conversation, sharing work space, and following directions.

A favorite curriculum activity, "Work Site Theatre", provided students with an opportunity to act out different work roles. For example, in a pizza parlor setting, students acted out the roles of customers, cashiers, waitpersons, cooks, and supervisors.

Culminating Activities

At the end of the program, students performed for their peers, Side-by-Side staff, and community members in a production that spanned the participants' 16 weeks of training. Truly a culminating event, the production featured participants reminiscing on the creation of the "Working Wood People," dance performances, and the airing of a videotape that chronicled the participants' development and learnings. The videotape is currently being used to assist potential employers in understanding what they can

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gain by hiring individuals with disabilities.

As a special tribute to the students' hard work, the "Working Wood People" were installed in the downtown parking garage adjacent to the public library. On display for the entire community, these artistic creations give testimony to the role of the arts in enriching the lives of all people, including those with disabilities.

Students Shine During Apprenticeship Component

Students were placed in various jobs throughout the community, with over half assured of retaining their employment status after the apprenticeship ended. With the exception of one student, all had a good chance of continuing work. Jobs ranged from dishwasher to public relations assistant.

Employer Learns From Program

Kathy Lee, the director of the North Valley Multi-Service Center, who doubles as both a community resource team member and a ***Transition Through the Arts*** employer, "loves the project!" But she hastens to add that she has learned more from the project than she feels she has contributed to it.

"The project has done a lot for me. It's broadened my understanding of individuals with disabilities. I now see them as so much more capable and able to contribute their skills than I did before working with the Transition project."

One of Kathy's numerous insights into understanding people with disabilities came one day while she was working with several students in the greenhouse. After she explained the concept of late blooming plants to the students, one of them turned to her and remarked, "It's a late bloomer, just like me!" For Kathy, that experience confirmed what she already believed, namely that "we don't have a problem creating work for students; rather, the challenge is in finding out what they can do."

North Valley Multi-service Center employs individuals from the ***Transition Through the Arts*** project in various jobs, including greenhouse maintenance, landscaping, maintenance, and clerical work. One of those students, Nancy, made a great impact on Kathy.

"When Nancy first joined the staff, she kept her head down and rarely spoke. When she did, it was to manipulate other staff into doing things for her: 'I lost my lunch money, buy me lunch'; 'I can't do the work, can you fix it for me?' Through the program, Nancy came to develop a greater sense of self-confidence. She learned more appropriate ways to interact with other staff. I'll never forget the first day she came in, her head held high, and said, 'Good morning, Mrs. Lee.' By working with Nancy and the Transition Through the Arts staff, I learned what was reasonable to expect from her, and what was not reasonable."

As a resource, Kathy has proven herself to be invaluable in providing both feedback to the ***Transition Through the Arts*** staff and in championing the program in the community. By opening the door to Very Special Arts, Kathy has joined those employers who are making a critical difference in the lives of individuals with disabilities.

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Summary of Program Accomplishments

Although each site approached implementation of the ***Transition Through the Arts*** program from its own, unique perspective, there are common themes that characterize the success experienced by all of them.

Curriculum development was facilitated when art activities were integrated into standard vocational or career development curricula already adopted by the site. In addition, the quality and scope of the art curriculum was enhanced when artists worked with other site practitioners as a team to develop and teach the activities. At sites where artists had previously worked with individuals with severe developmental disabilities, programs also tended to be more comprehensive and adaptable to the individual needs of the participants.

From all accounts, participant growth can be increased by offering the program over a longer period of time. Individuals with severe developmental disabilities often require more time for learning complex skills, so extending the program over at least a year builds in more time for mastery. Also, given the wide variety of individual needs found among individuals with severe developmental disabilities, it is recommended that teacher-pupil ratios not exceed 10:1.

With regard to the apprenticeship component, success seemed contingent on several factors. First and foremost, students needed to have developed the actual job skills that were directly related to performing the job task. While social skills are important, they cannot operate independently of a sound vocational skill instruction component. Often, where sites experienced difficulty placing students in work situations, it was due to a lack of vocational skills.

Also of great importance is building strong communication networks between the site staff and job placement staff. These linkages not only lead to greater success for individuals currently employed, but also pave the way for future placements and more opportunities for individuals with disabilities to secure gainful employment.

Through the ***Transition Through the Arts*** program, Very Special Arts has once again demonstrated the value of the arts in helping individuals with disabilities stretch their capabilities and reach their full potential of becoming contributing members of society. The can-do spirit that characterized the participants, artists, vocational professionals, and employers at each of the model sites is a tribute to the thousands of individuals with disabilities in this nation who, if given a chance, can also excel in employment. Dreams can come true, and as witnessed by the Very Special Arts staff and associates, the dream for employment can become a reality through the arts.

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Instructional Strategies and Activities

All of the activities in this chapter are intended to demonstrate how the arts — dance, music, visual arts and drama — might be used to enhance the teaching of social skills for employment to individuals with disabilities. Although they were developed for students with moderate and severe developmental disabilities, they can be adapted for use with students who have other learning needs.

The activities were developed collaboratively by educators and artists. While the educators who assisted in developing the activities demonstrated a special affinity for using creative arts in the teaching process, the activities have been designed to require no formal training in the arts. Each activity was created to address a specific social skill required for employability. The activities are designed to supplement standard employability curricula and are organized according to the following goals:

- To assist students in developing an awareness of self as worker.
- To assist students in developing social skills for interacting with coworkers, supervisors, and the general public.
- To assist students in communicating about the job task.
- To assist students in developing a positive attitude toward work, as well as personal habits that support this attitude.

Use the activities in a manner that best suits your teaching. When developing lessons to teach social skills, refer to the activities that support your particular goal.

Section 1: Awareness of Self as Worker

Activity

Work Dance

Employment Theme: Each job has certain movements that are unique to it. In this activity, students explore typical movements represented by specific jobs.

Related Objectives: responding to one's name; following directions; working with others.

Preparation:

- Time: 15 minutes.
- Material: drum (optional).
- Prerequisite Knowledge: basic understanding of various jobs and the types of work that each represents.

Activity Procedures:

1. Have the students identify several jobs they would like to study. Discuss with them what people do on those jobs, and identify the actual movements that characterize the job.

2. Have the students practice one movement that represents each job (e.g., typing, digging, wrapping). Call out the job and have the students demonstrate the movement. (As a cue, show photographs of someone performing the job.)

3. Call on a student. The student performs the movement and the other students guess the job. Have each student perform the movement until you tell the group to "freeze." Then call on another student and repeat the directions.

Assessment: After completing the exercise, ask the students to show you what people do in the jobs studied. Ask them to tell you what work task each movement represents.

Activity Extensions:

1. Add movements to each job. For example, a daycare worker plays with children, assists the children with eating, and helps them put on heavy clothing to go outside in inclement weather.

2. Have two students team to produce the movements of a job. For example, one student digs while the other carts away the dirt in a wheel barrel.

3. Have the students perform simple work-related movements by mirroring a partner who is performing them. Encourage them to concentrate and observe closely.

4. Have the students create moving sculptures representing a particular occupation. Working as partners, one student becomes the sculptor and the other assumes the role of sculptee. The sculptor first moves the sculptee's body into a work position. The sculptor then moves the body in the way that the sculptee is to move. For example, the sculptor forms the sculptee's hands onto an imaginary computer keyboard and then moves the fingers as if they were typing the keys. The sculptor then introduces his or her moving creation, and the class guesses the occupation represented by the sculpture.

5. Use the technique of "shadow dancing" to assist students in practicing work movements. Demonstrate the creation of shadows by using a screen and light. Have the students choose a particular job task and demonstrate it through movement in front of the light so that the shadow is projected onto the screen. Add students representing other workers into the scene. Music can be added to the performance.

Activity

Job Interview

Employment Theme: The interview is one of the first steps in obtaining a job. It is important to make a good impression. In this activity, students practice being interviewed for a job.

Related Objectives: Communicating one's skills and ambitions to the employer; responding to questions; offering information; communicating a positive attitude toward work; assisting one another with feedback.

Preparation:

- Time: 50 minutes.
- Materials: paper and pencil (optional), audiotape recorder (optional).
- Prerequisite Knowledge: basic understanding of the purpose of the job interview and the kinds of questions typically asked during it.

Activity Procedures:

1. Discuss with students the types of questions employers typically ask during interview situations. Present students with a job and ask them to make a list of the work characteristics required for the job. Ask them to identify examples of their own skills as they relate to the particular job.

2. Ask for a volunteer to interview for the job. Playing the employer, interview the student while the classmates observe. Discuss the interview with the group: Did the student communicate clearly and positively? Did the student make good eye contact? Did the student demonstrate good posture?

3. Repeat the interviews until everyone has had a chance to practice. For students with limited language skills, practice only meeting and greeting the employer and responding to simple questions using an alternate form of communication such as cards or signing.

Assessment: The students greet the teacher appropriately and respond to questions about their skills as they pertain to the job. The students describe a situation in which they demonstrated the particular skill.

Activity Extensions:

1. Audio tape interviews and have the students critique them.

2. Invite to your classroom an employer who will role play the interview with the students. Have the employer talk to them about what he or she looks for in new employees.

3. Have the students prepare a book that describes the skills they have that pertain to the job they want. Each page should represent a particular skill. Have the students present their books to the class, and allow classmates to ask each student questions about why he or she wants the job.

4. Have the students interview actual workers to determine their different job responsibilities. Assist the students in developing a list of sample questions they will pose during the interview. Allow practice time. Invite workers to the classroom and stage a mock interview. Audiotape these interviews.

Activity

Rap On

Employment Theme: When selecting jobs and seeking employment, students need to understand why they are qualified for a particular job. In this activity, the students use the "rap" form of music to describe why they should have a particular job.

Related Objectives: acquiring self-confidence; achieving self-awareness; communicating with others.

Preparation:

- Time: 30 minutes.
- Materials: audiocassette player, rap music, recording equipment (optional), poster board, marking pens.
- Prerequisite Knowledge: a basic understanding of the particular skills and abilities needed for certain jobs.

Activity Procedures:

1. Play a popular rap song and discuss with the students how the song tells a story about someone. Inform them that they are going to make up their own rap song. The song will be about why they want a particular job.

2. Have the students pick a job they want. Using the poster board and markers, they create a "wanted" poster on which they describe why they are the best choice for the job.

3. Using rap music and sound effects, have each student hold up his or her poster and tell why he or she should have the job (e.g., "Hi I'm Jenny and I want a job. Not just any job, but a job doing...").

Assessment: The students are able to describe their own unique characteristics related to the job of their choice.

Activity Extensions:

1. Audiotape the songs and play them back for the students.

2. Create a bulletin board with the "wanted" posters.

3. Create a puppet play to accompany the rap music. Introduce the students to the basic elements of puppetry, and show them how a simple puppet can be made with the hand. Using tempera paint with liquid detergent added (or water-based felt markers), help them draw facial features on their palms. Yarn or cloth for hair can be added for effect. Also, a tube sock cut open at the toes can be decorated and used as clothing, at the same time hiding the student's wrist and lower arm.

Using puppets, have students role play a job interview. Other students can make background sound effects.

4. Using various rhythms in a "hand jive" activity, have students perform different work behaviors. Begin by having students listen to a recording of "Hand Jive." Model a simple hand jive movement to the music. Encourage the students to invent their own hand jives for their jobs. Hand jives should consist of two or three simple movements that exemplify the work task. For example, you might say:

> *Reliable Willie's going to wash the board*
> *Hand jive, hand jive, doin' the crazy hand jive!*
> *He's going to take the eraser and wipe off the chalk*
> *Then wet a sponge and clean it off*
> *Hand jive, hand jive, doin' the crazy hand jive!*

Repeat until everyone has had a chance to participate.

Activity

A Name Plate for Work

Employment Theme: At work, people often identify their work space with name plates. In this activity, students create their own name plates.

Related Objectives: responding to one's name; developing an awareness for and respecting each other's work space; achieving socially responsible behavior; knowing proper behavior in public places.

Preparation:

- Time: 45 minutes.
- Materials: colored construction paper, tape, markers.
- Prerequisite Knowledge: awareness of the concept of work space.

Activity Procedures:

1. Discuss the purpose of nameplates with students. Show them different examples of name and door plates. Show them a completed name plate like the one they will be making.

2. Provide each student with a sheet of construction paper and marker. Have them fold the paper into three equal segments. In the middle segment, have them print their names. If possible, have the students print their names (3 inches high or larger) in block style. For students who are experiencing difficulty, provide a dotted line of their names for them to trace.

3. Fold the paper to form a three-dimensional triangle shape. Where the two sides meet, tape them together.

4. Have the students display their name plates at their desks or in work areas.

Assessment: Following completion of the activity, call out a student's name. Observe student's response, and allow him or her to show the finished name plate to classmates.

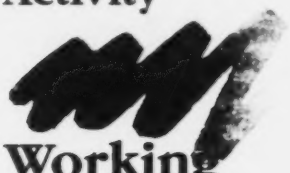
Activity Extensions:

1. Have the students practice appropriately entering another student's work space. They should stop, look at the name plate, and greet the person.

2. If students are going to be employed in jobs where name badges are used, have them create simple name badges instead of name plates.

3. Have the students include job titles after their names. Engage them in a discussion of what kinds of work their job titles represent. Have them list on the back of their name plates several characteristics that people with those job titles might need. For example, a receptionist would need to be friendly, smile, and be helpful; a food preparer would need to get along with other staff members, follow directions, and assist others when called upon to do so. Students could then practice these characteristics by pretending to work at the jobs.

Activity



Working Wood People

Employment Theme: In the working world, students will be involved in working with others on a team to create a finished product. They will need to understand cooperation, respecting one another's work space, following directions, and how to engage in appropriate social conversation on the job. In this activity, students demonstrate their knowledge of different professions as they create wooden sculptures depicting different professions.

Related Objectives: acquiring self-confidence; developing pride in one's work; accepting praise; understanding the need for goals.

Preparation:

- Time: Over a 2-week period, 1 to 2 hours daily.
- Materials: sheets of wood; butcher paper; newspaper or tablecloths to cover work tables; 10 packs of sandpaper (5 fine grain and 5 medium grain); tempera or acrylic paints; power hand saw; white flat paint; paint brushes; sponge brushes; black permanent markers; gym floor sealer; mineral spirits; hot glue gun; glue sticks.
- Prerequisite Knowledge: a basic understanding of different employment opportunities; fine and gross motor skills that enable the students to sand, paint, saw, draw, and trace.

Activity Procedures:

1. For this activity, a large room with good ventilation and protective coverings for the furniture and floor are recommended. At the beginning of the activity, make a master list of the steps undertaken to build the wood people. Keep this list prominently displayed and refer to it frequently as tasks are begun and completed.

2. The students share experiences they have had in different employment situations. For every job mentioned, have them generate a few accessories that the worker might need. For example, a gardener needs a hose, rake, and shovel; a doctor's assistant needs bandages, a thermometer, and first aid cream.

3. Have different students volunteer to be various workers. Have them strike poses that represent the workers. Choose several students to lie down on a piece of sheet wood and strike their poses again. Have other students trace the students on the wood.

4. Once the workers have been traced, cut out the wood. If a student is particularly good with the power saw, let him or her do the cutting. Be sure that anyone near the saw is wearing safety glasses and understands all safety rules. Sawing should always be well supervised.

5. Using wood scraps, cut out little parts of clothing such as collars, pant and shirt cuffs, vests, lapels, and buttons. Use these pieces to add a three-dimensional appearance to the wood people.

6. As the pieces are cut out, have several students sand different parts of the workers. One student can work on sanding the head while another works on sanding the feet and still another sands the arms. If one student is easily distracted, team him or her with a steady worker who can politely keep the student focused.

7. The sanded pieces of wood are then painted with a base coat of flat latex and allowed to dry over night.

8. Have the students choose appropriate clothing colors for the different workers. Using paint, outline the areas on the wood people that are to be a specific color. Instruct the students to paint within that border. For students who have difficulty with this type of instruction, pair them with more capable students. Instruct the "leader" student to assist, but not do the work for, his or her partner. Once all of the clothing has been painted, paint the skin and hair.

9. Using the glue gun, attach all the clothing accessories. A capable student can squirt the hot glue onto the place, and another student can hold the item being glued in place for 10 seconds. As students hold these items in place, have them count slowly out loud to 10.

10. Discuss the elements of the human face. With a pencil, draw facial features on the wood people. Using the black marker, trace the pencil lines.

11. After the paint and glue are dry, place the wood people in a well-ventilated area (preferably outdoors) and paint the entire front surface and edges with gym floor sealer. It will take approximately 8 hours to dry. Repeat this process for the back side.

12. Using butcher paper, make cutouts of the wood people and have students discuss how they might be arranged. Draw smaller versions and place them on a mural.

13. Locate a wall where the wood people can be placed. Use the mural as a guide for arranging them. Enlist the assistance of a maintenance crew to mount the wood people onto the wall. Liquid nails can be used until power nails are driven through.

14. During the last 5 to 10 minutes of each session, after the room has been cleaned up, have the students discuss what they did, what needs to be done next time, and the purpose of the activities.

Assessment: The students participate in the activity of building working wood people. The students can identify what each wooden figure is doing.

Activity Extensions:

1. Treating the wood people as puppets, have the students develop a play about a day in the work life of the wood person. Have the student who is the voice for the wood person hide behind it. Have other students play other roles (e.g., co-workers, the supervisor).

2. Have the students create "body silhouettes" that represent an occupation they would like to have. Help the students identify simple movements that might be represented in each job (e.g., bending over, lifting a box, and putting it on a shelf; picking up a plate, washing it, and stacking it). Tape butcher paper to the wall and set up a light source. Have each student assume a beginning pose between the light source and the butcher paper while someone traces the shadow. Have the student strike the next pose in the sequence while someone traces it. Repeat for a final pose.

Students then paint each pose in progressive shades of gray so that the color progression reflects the progression of movements. Cut out the body silhouettes and display them on the wall.

Activity

And Now for the News

Employment Theme: One of the typical topics for conversation among co-workers is current events. A basic understanding of the news and why people discuss the news will enable students to participate in conversations with their co-workers. In this activity, students learn how to initiate and respond to conversations about current events in a role play situation.

Related Objective: formulating opinions; developing communication skills for retelling a news story; engaging in conversation with others.

Preparation:

- Time: 50+ minutes.
- Materials: newspaper or videotape of a recent news broadcast; VCR playback equipment.
- Prerequisite Knowledge: Students understand the concept of work and interacting with co-workers on the job.

Activity Procedures:

1. Discuss the various types of news: world and local, weather, sports, entertainment, etc. Play or read a section of the news that represents the particular type of news. Ask the students what they learned. Extend the discussion: "If there's a good chance of snow later in the day, how will it affect your work?"

2. Discuss how people form opinions about the news. Either show or read a news story to the students. Ask them to tell you what they think about it.

3. Role play a work break or lunch break situation. Using one of the news stories that the students have seen, have the students pretend to be co-workers talking about it. Have one student initiate conversation and the other respond. Switch roles.

Assessment: Using a news story, ask the students to tell you about the story facts in their own words. Ask them to tell you what they think about the story.

Activity Extensions:

1. Develop a unit around reporting the news. Have the students come up with their own classroom news stories.

2. Explore professions in television news and newspapers. Visit a local news room or studio. If this is developed into a unit of study, a culminating activity might be for students to perform their own news broadcast. This could be videotaped for later showing.

3. For some students, it might be helpful to videotape their role plays. Have them critique how they responded in the conversation: Did they show interest in what the person was saying? Did they use eye contact? Did they speak clearly? Did they use good posture?

Activity

What's My Line of Work?

Employment Theme: Communicating information to others is important for job success. While some situations require only a simple "yes" or "no" to adequately communicate the necessary information, other situations require the student to produce more descriptive information. In this activity, students practice giving both types of information.

Related Objectives: practicing language skills; being polite and helping co-workers; following directions.

Preparation:

- Time: 50 minutes.
- Materials: index cards; tape.
- Prerequisite Knowledge: understanding of various occupations.

Activity Procedures:

1. Print the names of several different occupations on the cards (one occupation per card). The occupations should represent those with which the students have familiarity.

2. Tape one occupation card to each student's back. Everyone except the student wearing it may see the card.

3. Divide the students into groups of three. Have the students take turns trying to guess the occupations printed on their backs. They might ask the other group members questions such as, "Do I work in food services?" "Do I work with machinery?" "Do I work outdoors?" and so on until the occupation is identified correctly. Other group members may only respond with "yes" or "no," and they may not use physical gestures to help the guessing student.

4. When all students have had a chance to guess their occupations, tape new occupation cards to their backs. This time, group members are free to offer in response to questions as much verbal and gestural information as needed without actually telling the student the occupation.

5. After everyone has had a second turn, gather the entire class together for discussion. Topics might include the following:

a. In which round did you have an easier time guessing your occupation? What made it easier?
b. How did you feel when you received only a "yes" or "no" response to your questions?
c. How did you feel as a team member when you were only allowed to answer "yes" or "no"? How did you feel about the student asking the questions? Did you want to help him or her?
d. Describe work situations in which communication with co-workers is necessary for a successful outcome. For example, a waitress takes a customer's order, and tells the cook what to make; the cook tells the waitress the order is ready, and the customer gets the food. List the consequences of not communicating necessary information. Role play one of these situations, first when information is not communicated and then when it is.

Assessment: The students answer questions with more than a simple "yes" or "no."

Activity Extension:

Role play taking phone messages. Ask the caller for additional information. The co-worker returns from lunch and asks whether anyone called. The student provides the co-worker with information obtained from the caller.

Activity

Hello Out There

Employment Theme: Students will be expected to greet people on the job. The manner in which they greet someone will set the mood for the meeting with that person. Moreover, sometimes people are greeted differently depending on their roles. In this activity, the students practice greeting people whom they might come into contact with on the job.

Related Objectives: showing respect for others; reading body language; using good manners; showing personal pride.

Preparation:

- Time: 30 minutes.
- Materials: none.
- Prerequisite Knowledge: a basic understanding of communicating effectively with others; ability to discriminate different types of greetings.

Activity Procedures:

1. Have the students describe the various ways in which people are greeted (e.g., "Hello"; handshake and "Hello"; "Hello, may I help you?"; smile and nod). Ask the students to also list nonverbal behaviors that accompany these greetings (e.g., eye contact; smile; good posture). Discuss inappropriate ways to greet people on the job (e.g., hugging them; slapping them on the back).

2. Have the students role play greeting the following people: a co-worker whom you have not met; a co-worker whom you know well; your supervisor; the boss; a customer. Ask the students to discuss any differences in greetings. For example, with a friend, a "high-five" might be appropriate under some conditions, whereas it would not be appropriate with the boss.

3. Ask the students to role play inappropriate greetings and have them discuss how they felt.

Assessment: The students demonstrate appropriate greetings for different work situations.

Activity Extensions:

1. Discuss tone of voice and how greetings should be modified given the situation. Role play different situations.

2. Some students will be expected to greet people over the phone. Have the students role play speaking to different people over the phone.

3. Stage several situations that would occur on the job in which the students would be expected to greet someone or respond to a greeting (e.g., lunch; walking through another's work area; arriving at work). Assign one student to deliver the greeting and the other to respond. Invite students from the audience to generate additional responses to the greeting. Record some of the best responses on cards. Set up a classroom display with a picture of a greeter in the middle and response cards all around.

Activity

Teaming Up for Success

Employment Theme: On the job, students will sometimes find that they need assistance in completing a task. It is their responsibility to seek help when they need it. It is also their responsibility to assist others when they need help. In this activity, students explore what it is like to assist others and be assisted in completing a task.

Related Objectives: working cooperatively; communicating adequately with others; using problem solving skills; demonstrating socially responsible behavior.

Preparation:

- Time: 30 minutes.
- Materials: none.
- Prerequisite Knowledge: understanding of different work situations and the types of tasks undertaken in those situations.

Activity Procedures:

1. Have the students discuss different work situations and identify difficult tasks that are undertaken as part of the particular job (e.g., lifting a heavy box; changing a typewriter ribbon; folding a large sheet).

2. Ask the students to pantomime the difficult task. Then, working as a group, have each student demonstrate the difficult task while other students copy the student's movements.

3. Ask for a volunteer to pantomime a difficult task. Ask for another volunteer to help the student with the task.

Assessment: The students identify a difficult task; the students assist others and allow themselves to be assisted.

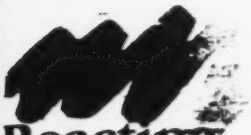
Activity Extensions:

1. Extend the basic activity by having the students create a dance. Each student develops a movement that represents a difficult task at work. Play lively music. When you point (or give a signal) to a student and bring that student into the center of the circle, other students must stop what they are doing and move to help the student in the spotlight. The students then return to their places in the circle and resume their own movement until another student is brought into the spotlight.

2. The students role play asking for help. A student chooses a task that he or she is having difficulty completing. The student goes up to another student and asks for help. The student must then explain what needs to occur, and the other students problem solve. The scene ends with the student thanking the helper for assistance.

3. In this activity, the students try to guess who needs help. Discuss with them how they can tell from facial expressions and body language that someone needs help. The students choose a task to complete in pantomime. Choose one person to leave the room. When that person returns to the room, his or her task is to guess which student needs help and go and assist the student. After the student has left, pick a student to demonstrate needing assistance. Invite the student in the hall back. When the student decides who needs help, he or she goes up to the person and asks, "Could you use some help?" If the student selected does not need help, he/she responds, "No, I don't need help right now. But thank you for asking." The student gets three guesses.

Activity



Reacting to Emotions

Employment Theme: Every day, workers are expected to get along with their co-workers and supervisor. A basic understanding of nonverbal and verbal cues can assist students in determining appropriate ways to interact with others. In this activity, students practice reading moods of others and responding appropriately.

Related Objectives: making decisions; learning how to listen and respond; identifying emotions; understanding the impact of behaviors on others.

Preparation:

- Time: 30 minutes.
- Materials: large wooden blocks or chairs to sit on.
- Prerequisite Knowledge: a basic understanding of moods and emotions and how they affect behavior.

Activity Procedures:

1. Have the students arrange themselves in a circle around the room at a comfortable distance from each other. Draw their attention to how far apart they have spaced themselves. Review the concept of personal space.
2. Have two volunteers sit too close together in the center of the room. Ask them to tell you how they felt. Repeat with all the students.
3. Ask for a volunteer to come to the center of the room. When the student is not expecting it, have another student rush up and yell as if very angry. Have the students freeze after the student responds to the angry yelling. Ask the audience to describe how the student responded. List ways that people react to protect their personal space.
4. Have students pretend to feel certain ways. Pick an emotion such as anger, and ask them to show it only in their eyes, face, shoulders and back, etc. Next have them demonstrate the emotion with their entire body. Ask a student to walk up to you pretending to feel a particular way. Have the class guess what the student was feeling.
5. Teams take turns sitting in the center of the room in two chairs or on wooden boxes. One student turns away from the other and develops a mood. The other student taps the "moody" one on the shoulder. The moody one turns around and reacts in the mood that he or she developed. The "tapper" must respond to the mood as naturally as possible. This activity can be done with or without language. If language is used, provide the students with a work-related situation.

Assessment: The students identify moods and appropriate responses to those moods.

Activity Extensions:

1. Each student team picks out a picture from a magazine in which people are depicted working. The students enact the scene. When the teacher gives them the cue to change, they enact the scene as if they were happy, sad, angry, and so forth.
2. In "Projection Connection," students use photography to heighten their awareness of body posture and gesture. Demonstrate examples of body postures that represent emotions, for example a slumping figure to express sadness or fatigue. Arrange a projection lamp and a screen or bedsheet so that the silhouettes can be seen easily by the class. Step in front of the light source to project your silhouette onto the screen and continue with examples. Ask a student to come to the front and strike a pose representing a given emotion such as happiness, anger, or shyness. When the appropriate pose is struck, ask the other students to quickly draw the pose as the model freezes in position. Share drawings.

Activity

Learning from Mistakes

Employment Theme: From time to time, workers will make mistakes on the job. In most cases, the supervisor will provide the worker with feedback and/or criticism about how he or she performed in certain situations. In this activity, the students role play typical situations involving work performance that might require the intervention of a supervisor.

Related Objectives: maintaining good interpersonal skills; achieving independence; achieving self-awareness; accepting criticism.

Preparation:

- Time: 30 to 50 minutes.
- Materials: none.
- Prerequisite Knowledge: a basic understanding of the supervisor's role; an understanding of rules in the workplace; and an understanding of the purpose of feedback and criticism on the job.

Activity Procedures:

1. Discuss with the students situations that they have experienced or heard about when someone made a mistake on the job and the supervisor intervened. Ask them to list examples.

2. Pick one of the situations and ask the students to role play it.

3. Select several situations that could become problems (e.g., the student worker oversleeps; the student worker accidently throws out the good milk rather than the old milk; the student worker charges the customer the wrong amount of money). Ask the students to problem solve what they would do in the situation. Role play the various solutions and have the class discuss the pros and cons of each.

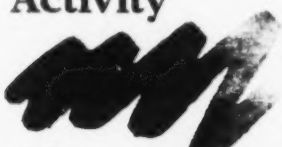
Assessment: The student identifies appropriate responses to criticism from an employer.

Activity Extensions:

1. Have the students create a puppet who is always getting into trouble on the job. Have them write a play about a day in the work life of that character. At the end of the day, have the puppet receive a visit from "Super Boss" (a "Fairy Godmother/father"-type character), who magically transforms the person into an ideal worker. Replay the character's day, this time depicting correct ways to respond to problems.

2. The students write a poem, which is later set to music, about a person who makes mistakes at work and is criticized by the supervisor. The poem tells how the person learns to use criticism to better himself or herself.

Activity



Picture Perfect

Employment Theme: In most work places, there will be a variety of settings where social interaction might occur. For instance, social interaction might occur in the hallway, at the copy machine, and at the employee bulletin board, as well as on the job and in the lunchroom. Sometimes, different settings require different types of social greetings and interactions. In this activity, students practice identifying different settings within a work place and performing appropriate interactions.

Related Objectives: achieving socially responsible behavior; communicating adequately with others.

Preparation:

- Time: 50 minutes.
- Materials: slides or photographs depicting different work settings; a slide projector (if using slides).
- Prerequisite Knowledge: a basic understanding of work settings and different types of social greetings.

Activity Procedures:

1. Prepare or gather in advance color slides that depict different settings where workers engage in social interactions. If possible, expand this activity to allow the students to photograph their own slides. If slides are not available, photographs can be substituted.

2. Project one slide onto a wall or screen and ask the students to discuss the following questions:

a. What place is this?
b. Who would you find there?
c. What would you do in this place?
d. What types of greetings are appropriate in this place?

3. Have two students assume the roles of workers who come into contact in this setting. Have them act out the scene.

4. Discuss the scene and repeat it, using a new slide.

Assessment: The students interact appropriately in several work settings.

Activity Extensions:

1. Have the students create a documentary of their day at work and show it on their "television box." To make a television box, take a box and cut a hole for the screen. Next, cut holes in the sides of the box into which you can place wooden dowels. Using a roll of paper (or sheets that can be taped together), have the students create a series of screens that are the size of the screen space cut out of the box, depicting their social interactions at work. Tape each end of the story to a wooden dowel, and insert it into the side holes in the box. As a student "rolls" the program, have him or her narrate the story.

2. Have the students create a picture diary of their social interactions at work (or at an imagined place of work). Include who they talked to, where, and what they said.

Activity

Masked Strangers

Employment Theme: Occasionally, unfamiliar people will enter the work place. When this occurs, there are certain norms for greeting and/or reporting these strangers. In this activity, students practice meeting and greeting unfamiliar people in the work place. The students create masks that represent unfamiliar people.

Related Objectives: solving problems; developing confidence in oneself; maintaining good interpersonal skills; communicating adequately with others.

Preparation:

- Time: 2 hours.
- Materials: paper plates, markers, crayons, paint brushes, yarn, fabric scraps, glue, scissors, wooden tongue depressors or popsickle sticks.
- Prerequisite Knowledge: a basic understanding of the concept of unfamiliar people and how to greet them.

Activity Procedures:

1. Discuss with the students what they would do if someone unfamiliar were to come into their work space. Have the students list the types of people who might be there officially (e.g., mail carrier; copy machine repairperson; spouse of a co-worker), as well as those who might be there unofficially (e.g., someone who is lost; a thief). Ask the students to generate suggestions for how they would greet that person and how they would communicate to their supervisor that a stranger was on the premises.

2. Explain to the students that they are going to create a mask that represents an unfamiliar person who might enter into their work space. Give each student a paper plate and a supply of materials necessary to produce facial features. Assist them in cutting holes for eyes and mouth.

3. Glue a wooden tongue depressor or popsickle stick near the chin so that the mask can be held in the hand.

4. When the masks are completed, have the students role play a situation in which one student is at work and the unfamiliar person comes into the work space. The working student must greet the person, determine what he or she is doing there, and problem solve what to do.

Assessment: The students interact appropriately with unfamiliar people.

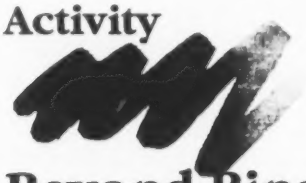
Activity Extensions:

1. Paper bag masks can be substituted for paper plates.

2. Role play a situation in which an unfamiliar person comes into the work place and gives the student an order to do something. Talk first about instances when this might happen (e.g., your boss's boss asks you to do something; a repair person asks you for help), and discuss appropriate responses.

Section 3: Communicating About the Job Task

Activity



Beyond Bingo

Employment Theme: Oftentimes too much work is given at one time, leaving the individual feeling overwhelmed. In other instances distractions in the work environment interfere with the worker's concentration. There are appropriate ways to respond to both of these situations. In this activity, students experience both types of interferences and practice, through role play, communicating about the difficulties they are experiencing as a result.

Related Objectives: following directions; communicating to one's co-workers or supervisor; identifying the source of the problem and suggesting a solution; adapting to increased work demands.

Preparation:

- Time: 50 minutes.
- Materials: two Bingo cards per student, bingo chips, radio.
- Prerequisite Knowledge: a basic understanding of performing tasks on the job; an ability to identify elements in the work environment.

Activity Procedures:

1. Discuss the need for good listening on the job, and list the consequences of not listening on the job.

2. Introduce the Bingo game to the students. Distribute one card to each student. Play one game of Bingo. Reward the winner. Discuss the possible reasons for victory (e.g., luck; listening; concentration; etc.).

3. Play a second game of Bingo, but require each student to play two cards. Both cards must win in order for the student to be named the winner. Discuss how the students felt about the increased difficulty.

4. Play a third game of Bingo with each student playing two cards. Play a popular music radio station in the background. Discuss with the students any additional difficulties they experienced as a result of the music playing in the background (e.g., daydreaming; losing concentration).

5. Role play with the students how they would communicate the difficulty they are having with the job task. Pretend to be the supervisor and call on students ("How are you doing?"). The students respond by telling you the difficulty they are having and what they suggest to fix the problem.

Assessment: When asked, the students respond with a clear description of the difficulty they are having completing their work.

Activity Extensions:

1. Role play a situation in which a co-worker is playing music loudly. It is interfering with the student's ability to concentrate on his or her work. The student politely informs the co-worker that the music is making it difficult for him or her to work. They problem solve together.

Activity

Too Many Directions Spoil the Soup

Employment Theme: Students must be able to listen to and follow oral directions on the job. Sometimes directions are not clear or too many are given at one time. In this activity, the students learn how to communicate about difficulties they experience in following directions by creating a visual art soup.

Related Objectives: handling frustrations; working independently; correcting mistakes; staying on task.

Preparation:

- Time: 50 minutes.
- Materials: art paper, crayons or multicolored markers.
- Prerequisite Knowledge: ability to follow directions to complete a task.

Activity Procedures:

1. Discuss with the students the importance of following directions on the job.

2. Introduce the art project. Tell the students they are going to create a drawing of a vegetable soup. Show them a drawing you completed in which each ingredient is visible. Give them step-by-step oral directions to follow in completing their drawings. Do not repeat any directions.

3. Have the students compare the content of their drawings to your model. Are all of the ingredients there and in the right quantity? Ask "Would you eat this soup?"

4. Discuss with the students any difficulties they had in following directions. Ask them to comment on what happens when they do not follow directions. Comment on what they should do when they do not understand or cannot remember the directions.

5. Repeat the activity, using a different ingredient list for the soup. Encourage the students to speak up when they are having difficulty.

Assessment: The students follow directions, speaking up when they need help.

Activity Extensions:

Introduce other art activities that require a number of steps to be completed.

Activity

Worker's Tree

Employment Theme: Every job is comprised of a set of tasks and activities. Also, some jobs involve interacting with others in the workplace. In this activity, the students create a "worker's tree" collage, which depicts the activities, tasks, and people involved in the work of their choice.

Related Objectives: achieving self awareness; identifying major occupational interests; identifying different aspects of work.

Preparation:

- Time: 50 minutes.
- Materials: construction paper, magazines for cutting, rubber cement, scissors, markers, crayons.
- Prerequisite Knowledge: a basic understanding of an occupation and the key people involved.

Activity Procedures:

1. Ask the students to identify a particular occupation they would like to work in. Have them identify the tasks and activities associated with the work, the materials and tools that workers in that occupation use, and the types of people with whom the worker will come into contact.

2. Have the students draw their "worker's tree" and decorate it with photographs and illustrations representing the occupation (e.g., a laboratory worker might have vials of blood, a white uniform, and a photo of a doctor in the tree).

3. Display the trees and have a museum walk for the student-artists to describe their work.

Assessment: The students identify tasks, materials, and types of people found in the occupations chosen.

Activity Extensions:

1. Have the students guess what occupations are represented by other students' "worker trees."

2. Tape record students describing their trees.

3. Have the students work in pairs to create a joint "worker's tree." The drawing begins with one student drawing one element of the design. The partner then draws the next element. This taking turns process continues until the students have completed their work.

Activity

Dial a Crisis

Employment Theme: Workers inevitably find themselves facing emergencies on the job. These might be as serious as a fire in the wastebasket or as common as a pencil sharpener "eating" a pencil. In any case, it is important to respond appropriately to an emergency or crisis situation. In this activity, students practice responding to a variety of crisis situations that they might encounter on the job.

Related Objectives: solving problems; achieving independence; differentiating between serious emergencies and everyday breakages; recognizing the effect one's behavior has on others; considering alternatives.

Preparation:

- Time: 50 minutes.
- Materials: index cards, crayons or markers.
- Prerequisite Knowledge: an understanding of the types of crises and emergencies that might occur on the job and appropriate ways of handling these situations.

Activity Procedures:

1. Begin with a discussion of crisis and emergency situations on the job.

2. Give each student an index card and have him or her draw a crisis situation.

3. Have the students discuss appropriate ways of responding to these situations. Role play the situations on the students' cards. (Note: you might also want to have prepared index cards with crises drawn on them.)

Assessment: The students can differentiate between serious crises and everyday-types of crises; they respond appropriately to the situations.

Activity Extensions:

1. Discuss with the students how language, tone of voice, and loudness can effect how people respond to a communication that there is a crisis. For instance, a worker would not run into the supervisor's office and yell that the pencil sharpener is broken but the worker might run and speak loudly that a wastebasket is on fire. Have the students role play the effects of inappropriate responses to situations, followed by a role play of the appropriate response.

2. Have the students create a "company newsletter," with articles describing how they solved crises on the job. Have two students role play a situation, and have the class interview them for the article. Photographs or drawings could accompany the articles.

3. Introduce the activity "Film Flam," in which students create a simple "filmstrip" that depicts steps for solving problematic situations. In teams, have the students identify a specific work-related problem and generate several solutions to it. The team picks the best solution and lists all the steps. On overhead transparencies, the students then draw each step in solving the problem. Set a limit of one step per transparency. Transparencies can be drawn at a desk or table with white paper placed underneath them, or the transparency can be taped to a window.

When all transparencies are completed, the students sequence them and show their "filmstrip" to the class.

Section 4: Developing Positive Attitudes and Work Habits

Activity

Clean or Dirty?

Employment Theme: Coming to work clean and staying clean on the job are important work-related habits. Cleanliness demonstrates to supervisors, co-workers, and the general public that the worker cares about the job. Moreover, in some jobs, such as food preparer, medical assistant, and daycare provider, cleanliness is required for health and sanitary reasons. In this activity, students explore the concepts of clean and dirty and decide what actions to take to ensure cleanliness.

Related Objectives: developing good hygiene and grooming habits; correcting mistakes; making decisions about one's appearance; valuing oneself; communicating effectively.

Preparation:

- Time: 30 minutes.
- Materials: mirror, soap, cup or basin of water, washcloths, face paints, paint brushes, towels.
- Prerequisite Knowledge: a basic understanding of the importance of cleanliness on the job.

Activity Procedures:

1. Provide a tray with face paint, two brushes, and a cup of water. Put one brush in the water and the other in the paint.

2. Ask the students, "What do you do when your face is dirty? How can you tell when it is dirty?" Discuss their answers.

3. Begin the game "Clean or Dirty?" by having each student come forward and stand before you with eyes closed. Brush the student's face with either paint or water. The student must now decide whether his or her face is clean or dirty. If dirty, then the student must wash his or her face.

4. Ask the students to list things that can dirty their faces (e.g., food at lunch, ink from a pen, dust from cleaning). Have each student choose a particular kind of dirt and paint his or her face to represent it. Have the other students guess what the dirt is and how it got there. For example, a student announces, "I just finished lunch." There is a trickle of red paint on his chin. The students guess that he ate ketchup on his sandwich at lunch. Have the students wash off their faces.

Assessment: The students can identify when their faces need to be washed; they wash their faces.

Activity Extensions:

1. Present the students with several jobs that they have studied. Ask them to list all the ways that one could become dirty on the job. Have the students role play what they would do if they became dirty on the job.

2. Present the students with a number of personal cleaning agents (e.g., soap, tissue, paper towels, liquid cleanser). Have them select a job and write and/or perform a commercial that sells the cleaning agent to the person with the job. The students might also create an advertisement for their product. The commercial or advertisement should include all the ways the product could be used by the worker and why the worker needs to use the product.

3. Show the students a *Peanuts* comic strip in which the character "Pigpen" is present. Have the students create a comic strip in which Pigpen was hired for a job that required cleanliness. Focus the students on depicting the reactions of others to the dirty Pigpen.

Activity

Wants and Needs Collage

Employment Theme: As a result of work, students will earn a paycheck. They will need to decide how to spend their money. In this activity, the students explore the difference between buying something you need and buying something you want.

Related Objectives: setting personal goals; making decisions about money.

Preparation:

- Time: 50 minutes.
- Materials: magazines and catalogs for cutting, construction paper, scissors, glue.
- Prerequisite Knowledge: a basic understanding of payment for work and how one uses the money to purchase things that are needed.

Activity Procedures:

1. Discuss with the students the difference between things that are wanted and things that are needed.

2. Have the students make a collage depicting things that they want and a collage depicting things that they need. Have them present their collages to the group and explain why they chose the particular items.

Assessment: The students differentiate between items that they need and items that they only want.

Activity Extensions:

1. Many students will have the opportunity to eat in a cafeteria at work. They might choose their food from machines, from a cafeteria-style buffet, from a menu, or from a lunch wagon. Discuss with the students the difference between what they need to eat and what they might like to eat (e.g., fruit, salad, and a sandwich versus a milk shake, candy bar and piece of pie). Have them make a collage of the foods they want to eat and the foods they should eat instead. Have them plan a menu of their lunches for the week and illustrate it with pictures.

2. Have the students make a bank. Introduce the concept of saving money to purchase things that are desired. Engage the students in determining something that they want that costs under, say $5 or $10. Have them bring clean milk cartons from home. Cover the milk cartons with construction paper and have the students illustrate three sides with pictures of something that they want. On the remaining side, have them write the amount of the item. On this side also have them record each contribution to the bank.

3. Have the students create a collage entitled "You Are What You Eat." Have them cut from magazines or draw pictures of foods that they would like to pack in their lunches. Discuss with the students the importance of a balanced meal and how all food groups are represented. Have them glue their pictures onto paper lunch bags.

Extend this activity by having them role play a lunch break at work. The students enter into the lunchroom, find a table to sit at, and initiate conversation with the people at the table. Have them comment on eating manners, appropriate greetings and interaction skills.

Activity

Music in Your Head

Employment Theme: Many jobs require people to perform routine tasks. These tasks, over time, can become boring. To help students develop techniques for keeping a positive attitude toward mundane tasks, this activity teaches them ways to use music and rhythm to make the tasks more interesting.

Related Objective:
Using problem solving skills; attaining a sense of body; understanding the need for goal-directed behavior.

Preparation:
- Time: 30 minutes.
- Materials: audio tape player and music.
- Prerequisite Knowledge: a basic understanding of the tasks related to various jobs.

Activity Procedures:

1. If the song "My Own Walkman" by Bobby McFerrin, is available, play it for the students. Discuss the concept that even though working sometimes becomes boring, we can make it more interesting by "hearing music in our heads." Play some lively music or a popular song, and have the students walk in a circle to that music. Stop the music, but have the students continue to walk as if the music were still playing. Repeat this several times with different music.

2. Have the students choose the movements from a task that they have performed at work or plan to perform (e.g., wiping tables, pulling weeds, chopping vegetables, ironing). Have them pretend to do the movement while music is playing. Stop the music, but have them continue with the movement to the music in their heads.

Assessment: The students identify movements representing job tasks and move with the music.

Activity Extensions:

1. Have the students come up with their own routines for completing movements. Have them select several songs that can be sung in their heads. Encourage them to put the appropriate musical rhythms into their task movements.

2. The students discuss a variety of jobs they have experienced or plan to experience. Write a song that tells a story related to working one of these jobs. Develop a sequence of movements for the chorus and the main character, who demonstrates the movements of the job. For example, a student who is a gardener might tell the story to music about his or her day. After the student tells why a particular task is done (e.g., raking the leaves so the grass can get sunshine and grow), the chorus pantomimes raking.

Activity

Keeping Track of Personal Possessions

Employment Theme: On the job, students will need to keep track of their personal possessions. It is important for students to find a technique for identifying their possessions. In this activity, the students design personalized logos to be used for identifying their individual belongings.

Related Objectives: Achieving socially responsible behavior; achieving independence; following directions.

Preparation:

- Time: 90 minutes.
- Materials: large potatoes cut in half (or other printing media such as sponges, styrofoam, cardboard); blunt utensils for cutting designs; pie tins; non-toxic tempera paint; markers; drawing paper; unlined 4- x 6 inch index cards; fabric scraps.
- Prerequisite Knowledge: a basic understanding of why it is important and necessary to keep track of one's personal belongings on the job.

Activity Procedures:

1. Discuss with the students the types of personal belongings that people take with them to work (e.g., carry-all, lunch bag, work shirt). Talk about how people tell the difference between their belongings and the belongings of others.

2. Describe and design a logo to be used as an example. Help the students identify logos or symbols that are familiar to them. Encourage the students to think of logos or symbols to represent themselves. These might relate to physical features or personal interests. The students' initials are also acceptable.

3. Provide the students with the opportunity to practice designing their logos on paper. After they have practiced on the paper, help them draw their designs on the flat surfaces of potato halves or other printing media and color the designs with marking pens.

4. Using blunt utensils, have the students cut out the potato surface around their designs.

5. Set up one or more painting stations supplied with several pie tins of nontoxic tempera paints. Have the students dip their potatoes in the paint for printing. Help them print their logos onto their personal belongings (e.g., inside a notebook; onto a lunch bag). The students can also be instructed to print onto index cards or scraps of fabric, which are then attached to belongings.

6. Display items with logos on a table. Have each student come and identify his or her item and tell about the logo.

Assessment: The students identify their own possessions.

Activity Extension:

Plan a trip to a local office supply store to order stamps of students' logos for future markings.

Activity

Keeping Your Work Space Neat

Employment Theme: For students who work at desks or in areas where there are a variety of instruments, keeping the work space neat and tidy is a way to communicate pride and a positive attitude toward work. There are many types of desk and work space organizers available commercially. In this activity, the students review the need to keep work tools neatly arranged by creating a clay pottery vessel for holding pencils, pens, and small tools.

Related Objectives: achieving independence; developing respect for one's own and others' property.

Preparation:

- Time: 3 hours.
- Materials: low-fire clay (25 pounds), tin cans, newspaper, tape, glaze or paint.
- Prerequisite Knowledge: identify typical work implements and the need for proper storage of them.

Activity Procedures:

1. Assemble cans of various sizes, one for each student. Cut a piece of newspaper to the height of the can and roll the paper loosely around the can to create a "sleeve." Tape the paper to the paper (not to the can) to fasten it. The can should be able to slide through the sleeve easily. This forms the mold for the clay pot.

2. There are three clay components for this activity. Divide the students into groups and assign each group one component to make. Every pot requires approximately 10 of each component.
   a. Coil: a coil is a snake shape made by rolling a piece of clay on a tabletop with your palm, back and forth, as it stretches out. Coils should be 12" long and ½" thick.
   b. Spiral coil: a coil is wrapped into a flat, spiral form like the element of a stove burner.
   c. Clay ball: clay is rolled between both palms until round. Balls should be consistent in size.

3. Assemble as a large group, with each student working on his or her own can. Wrap the coils around the can until the ends meet, and trim off the excess clay. Do several layers of coils, then add spirals around the can. Small openings between the spirals are filled with the clay balls. Vary the use of coils, spirals, and balls to create patterns.

4. Remove the can by sliding it out from the paper sleeve. Join the coils together on the inside and smooth them. Add a flat bottom to the coil pot and join on the inside.

5. Allow 1 week for the cans to dry and then kiln fire them. Glaze them or paint them.

6. Have the students store their pencils, pens, scissors, and other small items in their pots.

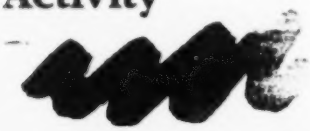
Assessment: The students store their tools neatly in the pottery or other containers.

Activity Extensions:

1. Have the students select an occupation and identify the tools needed for the job. Provide the students with drawing paper and instruct them to design a work space for the job. Make sure the students include storage containers and units in their designs.

2. Role play a situation in which a worker did not keep his or her work area neat and, as a result of this carelessness, an important tool was lost. The role play has the worker talking to the supervisor about the loss.

Activity



Dress the Part

Employment Theme: Different clothing is required for working different types of jobs. In some jobs specialized clothing is required, while in other jobs company norms and/or policies determine the type of dress. Different work occasions, weather, or safety considerations also can influence appropriate choice of dress on a given day. In this activity, students explore appropriate dressing on the job.

Related Objectives: achieving independence; making decisions; achieving a sense of body; understanding how others perceive us; working together; following directions.

Preparation:

- Time: 50 minutes.
- Materials: poster board, magazines, catalogs, newspapers, scissors, glue, marking pens.
- Prerequisite Knowledge: understanding of grooming and its importance on the job; knowledge of jobs under discussion.

Activity Procedures:

1. Discuss clothing appropriate for different weather and work conditions.
2. Have the students cut out pictures of articles of clothing and paste them onto cardboard to make flashcards. Use the flashcards to discuss what kinds of workers might wear the clothing (e.g., suits for businesspeople, coveralls for mechanics, uniforms for nurses).
3. Identify different workers in the community who dress according to the weather conditions (e.g., mail carriers, highway workers, construction workers).
4. Discuss specialized clothing and dress for safety in some occupations.
5. Discuss special events at work and how choice of clothing is affected (e.g., company picnic, inventory, special visitors on the premises).
6. Construct a bulletin board to illustrate how to dress for various work sites, weather conditions, safety requirements, and events.
7. Have the students create a clothing diary. Illustrate, with either magazine photographs or original drawings, what to wear to work for a week.

Assessment: The students identify clothing appropriate for the job and situation.

Activity Extensions:

1. Perform a fashion show to demonstrate appropriate clothing.
2. Extend the discussion of dress to how to combine certain design elements in clothing. For example, a checked shirt should not be worn with plaid pants. Discuss and explore color combinations.
3. Have the students design a wardrobe with accessories for cut-out dolls. Themes for design could include such topics as the job interview; the first day on the job; the company picnic; or seasons (e.g., clothing appropriate for different temperatures). To extend this activity, have the students also design a wardrobe of "what not to wear." Play a game in which the student dresses the cut-out doll with several inappropriate articles of clothing (e.g., fancy jewelry, house slippers, a tank top). Partners guess what article(s) of clothing should not be worn, and substitute more appropriate ones for those articles.
4. Create a "dressing for work" mural. Have the students draw different job sites on butcher paper. Then have them cut out pictures of appropriate dress for workers who work at those sites and glue them onto the butcher paper. Put the mural on display.

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